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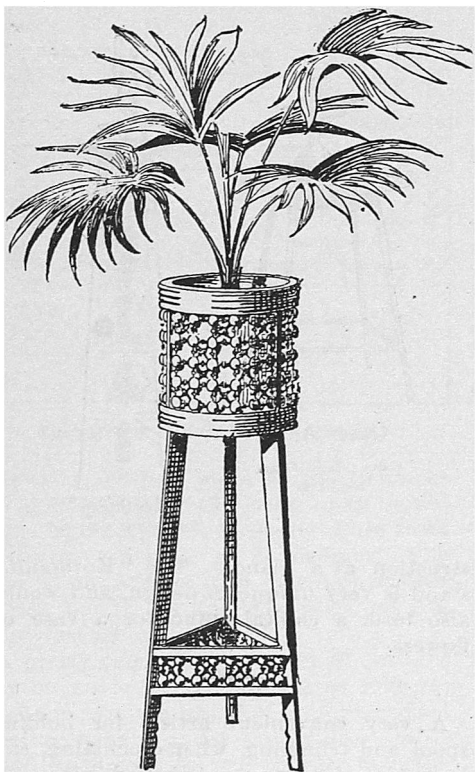
very convenient. A piece of linen four inches wide—the length depends upon the number of skeins of silk—has a smaller piece sewed into compartments, each holding a skein.

There is no better contrivance for keeping eggs warm at table, than the round bee hive basket lined with moss. The design given is eleven inches across the top and about four and a half inches high, yet may be of any size or shape desired. They may be gilded or not as individual taste dictates, but the gilding looks extremely pretty with the mossy green lining. These baskets cost but a trifle, and, by the way, are frequently used for fruit.

For the moss, long straight strips are knitted; cast on twenty-five stitches and knit plain, back and forth, garter fashion, until there is length to fill the basket. Several shades of green wool and one or two of brown are required, changing the color frequently. The knitting must be made very tight, and with fine needles.

It is better to do the work in strips, each one measured to go once around the basket; when finished they must be laid in a sieve carefully covered and put over boiling water until the knitting is quite wet from the steam, when they are taken out, placed between thick paper and ironed quite dry.

Each strip is now cut through in the length, and ravelled up to the outer edge. The crinkled threads now look quite like moss, and will make a nice warm nest for the eggs. Begin at the top and sew the strips around the inside of the basket, round and round so closely that the entire inside is hidden. Wind the handles with green ribbons, and finish with bows.



"Kharan"
Flower Stand.

The "Kharan" flower stand, with Mush-arabiyeh panels, is another simple yet effective item of furniture such as can be constructed at little expense. When made it can be painted with enamel color in any tint.

Little egg cosies are made of plain or quilted satin, miniature copies of tea cosies. If plain, they offer a surface for a flower or monogram, embroidered or painted. They should measure about nine inches round the edge or widest part, and are graduated as they ascend. The height should be from four and a half to five inches; this will take in the cup as well as the egg. They should be finished off with a cord ending with a loop at the top.

Sets of these little cosies make pretty gifts, especially if they are made of white linen wrought with gold or silver cord, or the gold-colored silk so much in vogue at present. In decorating the outside it must not be forgotten to quilt a warm lining for the inside, or half the value of the cosy will be lost.

Very pretty crochet ones are made of single zephyr with a ball at the top and a loop fringe at the bottom. There are four divisions joined together by a short crochet stitch. For each division, cast on ten stitches and work in Afghan stitch, decreasing at the sides; bring the work to a point when about three inches have been worked. It is impossible to be exact, as there is such a difference in the work of different people, but one accustomed to crocheting will know how to shape it, and a novice had better work at something else first. The edge is finished with a fringe of loops of chain stitch.

Another way to crochet them is to make a chain a little longer than the circumference of the egg-cup, and work round and round short crochet stitch, decreasing to make the desired shape, until it culminates in a point. The same fringe may be put on this, or a thick scallop crocheted.

ANSWERS TO CORRESPONDENTS.

BROOKLYN, May 15th, 1891.

Will you kindly inform me through the medium of your valuable journal, what tests I can use to know whether the papers on the walls of my house contain arsenic or not? I see by the papers that some people have died in Boston from inhaling the arsenic in the colorings of wall-papers and other fabrics, and I believe that prevention is better than cure.

MRS. A. ANDERSON.

A lady known to the writer, had her own room re-papered and re-furnished a year or two ago with wall-paper of a gay flowered pattern, and with furniture cretonne and hangings which were similar in coloring and design. Soon after it was in order, and when her enjoyment of its beauty was highest, she fell ill—not seriously, but sufficiently so to demand the care of a physician. He found it difficult to diagnose her case and after working blindly for awhile, it suddenly occurred to him that the bright colors in his patient's room might have something to do with her illness. Pieces of cretonne and wall-paper were analyzed and found to contain considerable arsenic, which of course caused all the mischief. The pretty room was dismantled and made over, and its occupant very speedily got well.

In the city and locality where this occurred it is now quite common for people to send samples of paper to a chemist for examination before making a purchase, a precaution which might well be taken by everyone who contemplates the decoration of even a single room.

The "Marsh" test, which shows the 20,000th part of a grain of arsenic, is a very simple and infallible test in the hands of a chemist, but there are several others which may be understood by any one, and these have been printed by a reliable journal, and have undoubtedly had a wide circulation:

"Test I.—An ordinary gas jet is the only apparatus

required. Turn it down to a pin point until the flame is perfectly blue. Take a strip of the suspected paper, one-sixteenth of an inch wide and one or two inches long. When the edge of this paper is brought into contact with the outer edge of the flame, a gray coloration, due to arsenic, will be seen in the flame.

"Test II.—The fumes given off from the burning paper will be found to have a strong garlic-like odor, due to the vapor of arsenic acid.

"Test III.—Take the paper away from the flame, and examine the charred end. The carbon will be colored a bronze red; this is copper, reduced by the carbon.

"Test IV.—Being now away from the flame, the copper is slightly oxydized by the air, and on placing the charred end a second time not too far into the flame, the flame will now be colored green by the copper.

It is but fair to say that the danger from this source is not nearly so great as it was several years ago, as the members of the "wall-paper pool" have passed a resolution voting to use only non-arsenical colors in their manufactories. And in Massachusetts such great precautions are taken that wall-paper manufacturers run great risk of detection, and it is to be hoped that their fear will be the public's protection. Where doubt exists, however, the foregoing tests may be used with little trouble.

BROOKLYN, April 27, 1891.

Editor of THE DECORATOR AND FURNISHER.

Dear Sir—Have read your publication about a year or so and have always found it both interesting and greatly instructive, and have at various times followed suggestions given therein to my entire satisfaction.

In this instance I apply to you for some information which you can give and which I would be very glad to receive.

I enclose a plan of dining-room and would like your suggestions as to floor covering, paper, etc., for walls and ceiling, paint for woodwork, etc. This is a front basement room and fairly well lighted. The woodwork (window and door frames and surbase) is now white, with slate color panels in doors and under the windows, and must be repainted.

The mantel is of slate and marble, dark brown, highly polished. Windows and doors run up to within one inch of moulding, of plastic material, which encroaches on the ceiling as follows:

Respectfully yours,

W. W. BACKMAN.

The room described is small and any attempt at elaborate ornamentation would surely result in disaster. A pleasing harmony of color is the object to aim at rather than a scheme of ornamental designs. If the room is of northern or eastern exposure, a paper of small design in two tones of warm golden yellow and having nearly the effect of a mass of plain color would be desirable. There should be no border used, but paper should run up to meet the plaster cornice and be finished with a plain 1 1/4 inch gilt picture moulding. The cornice should be tinted. The cove in a rich golden brown, and the top and bottom members a color of a tone between that of the wall and of the ceiling, which should be tinted in a half tone of the wall color. The woodwork and mantelpiece should be painted a rich ivory white and varnished to a high gloss. For floor covering use a carpet of broken design in golden olives and warm browns. A scroll or arabesque pattern should be used, not a floral one. If preferred a plain border and a rug in Oriental colors, would not be amiss.

If the room is warmly lighted, the following scheme is suggested: Walls in a gray blue cartridge paper, with a 9 inch border of a Colonial design in gray, blue and gold on a white ground. Cornice tinted in darker cream tints and ceiling in light cream color, a 1 1/4 inch white and gold picture moulding to be used between the paper and border. Paint the woodwork and mantel in a warm drab or putty color and varnish it. The border with the white ground will have the effect of raising the ceiling, which is a low one.

For floor covering use a carpet with ground color of warm drab and small set figure or scroll pattern in terra cotta or old rose.